PHOTO ERA

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W. B. DYER. By ARTHUR MOODY. Graves Eng. Co.

William B. Dyer.

HENRY G. ABBOTT

AMONG pictorial photographers to-day there are several classes of workers — the sentimentalist, the theatrical, the frivolist and the senior workers. To the latter class belongs Mr. W. B. Dyer, who believes that advancement for the photographer admits of no trifling. In the details of his own work Mr. Dyer endeavors

to accomplish individuality in the final results. With both the amateur and professional this quality is indispensible to the acquirement of the truly artistic. The machine must be subordinated and evidence of human skill must predominate. Mr. Dyer always aims to cultivate a personal interest in his sitter and to produce a portrait marked by unaffected simplicity.

Portraiture to be classed as good demands the simple expression of human nature as it presents itself to the artist. In picture making a broader scope is allowed to the individual expression affecting impression. It was through discussion of the methods of pictorial photography that unusual interest attached to a recent meeting of the Chicago Society of Amateur photographers, and on this occasion Mr. Dyer submitted a paper clearly defining his position on this subject and expressing views which he endeavors to substantiate in his daily work, namely, that it is thoroughly legitimate for the photographer to make individual use of such handling of media as will be of value to him in expressing his picture in good taste. To this end he sometimes produces a portrait strongly realistic and again another of the impressionistic order, but through them both may be traced the warp and woofs of his individuality. It is rather difficult to describe just what this individuality consists of for it is made up of many elements, of harmonious lighting, natural pose, masterly expression and the selection of appropriate media. Yet those who are familiar with the portrait work of Mr. Dyer could pick out his portraits from among a collection of hundreds without mistake.

PORTRAIT. By W. B. Dyer.

The Chicago Salon clearly demonstrated the fact that to secure recognition for producing really artistic work it is not necessary to follow any particular school. Seriousness of purpose, good taste in lighting and pose, individuality and the selection of an appropriate media will always be recognized by those capable of judging. The purist and the impressionist may both produce work which will secure recognition, or the worker may use both schools indiscriminately, as his taste dictates, and the fact that a certain clique cries "mop and pail," or denounces the work as "tinkering," will not affect its true value in the eyes of the artistic public.

In speaking of the work of Mr. Dyer, a gentleman recently said. "It is beautiful in technique, beautiful in effect and beautiful in purpose — what else is there in art? Look at this picture of a little child — somehow or other reduced to a plane surface of Willis & Clements paper —

PORTRAIT. By W. B. Dyer. Graves Eng. Co.

with all the purity, innocence and charm of childhood. Translated from mutable life to immortal art, with all the unaffectedness and spontaneity of childhood, caught and held fast. Not a whit too little detail — what definition is there, pray, about a growing, expanding child nature? Everything in just proportion, everything in balance, everything well felt."

While essentially a photographer of children, handling them in a masterly manner, as the accompanying examples will show, at the same time Mr. Dyer is equally successful with the sterner countenances of the "grown up" world. His portraits are full of a delicate atmosphere, soft lightings, and satisfying, soothing tones. They tend rather to the poetic than the theatrical school in posing, and yet convey a world of earnest thought and endeavor.

Believing that each treatment is of value and appropriateness to a certain end, Mr. Dyer is a strong advocate of constant study, both through literary channels and the work of clever artists. His scrap books are filled with such pictures as contain some thoughts, some lessons. His work is confined almost entirely to platinotype or gum prints, and in using the latter he selects only the lightest and softest colors, sometimes merging into tints. His pictures were the first by a Chicago worker to be shown at the Philadelphia Salon of 1899, and during the same year at the exhibit held by the New York Institute and also at Detroit. Mr. Dyer is also known by his book illustrations.

PORTRAIT. By W. B. Dyer. Graves Eng. Co.

PORTRAIT. By W. B. Dyer. Graves Eng. Co.

LATE AFTERNOON. By A. C. Smith.

Suffolk Eng. Co.

By W. Lyman Underwood. Suffolk Eng. Co.

"A Wild Cat in a Studio"

W. LYMAN UNDERWOOD

IT is nearly twenty years since I first began to hunt with a camera, and during that time I have had many an interesting experience and have secured some very valuable trophies of the chase, some of which have appeared from time to time in the Photo Era.

But, among them all, my latest adventure with a wild cat (Lynx Rufus) has perhaps given me the best results, in a photographic way. Lynx Rufus, otherwise known as the Bob Cat, and sometimes as the Indian Devil, is generally harmless and inoffensive, even in his wild state;

By W. Lyman Underwood. Suffolk Eng. Co.

though when cornered and on the defensive he is extremely desperate and an ugly customer to fall in with.

My first intimate acquaintance with one of these cats was made several years ago, down in the woods of Maine, where they are still to be found through all the sparsely settled districts. I had good reason to remember this particular occasion, because it was rather an unusual one. In this case, apparently without sufficient provocation, a man was attacked.

One evening, while alone in his canoe, one of our guides was crossing a lake and nearing the further shore he discovered an animal swimming in the water. Thinking it a deer and having no gun he endeavored to intercept the creature, and paddled between him and the shore, hoping to keep it in the water until some others of the party should come along.

What was his surprise to find, on approach, that instead of a deer it was a Bob cat, and a good sized one at that. The animal must have been amazed at seeing his retreat cut off, for, without any hesitation, he swam directly towards the canoe, and before the guide realized what was going on he had climbed in at the bow. Then the trouble began. To walk about in a lightly laden canoe, requires a steady poise, and the addition of a fighting wild cat in this case did not tend to make the equilibrium any more perfect. It was give and take and no quarter shown, on either side. With only a paddle as a weapon of defense, the man had his hands full. Finally the lynx was knocked into the water, but, nothing daunted, crawled back again. Then the paddle broke. Luckily there was another at hand, and after a long struggle the beast was stunned and then dispatched.

When the rest of the party arrived they found the guide in an exhausted condition, his canoe half full of water, and stretched full length at his feet lay the dead Bob cat. Such was my introduction to Lynx Rufus.

Last winter I was fortunate enough to secure one of these animals from a man who had it on exhibition in his store window. Wishing, if pos-

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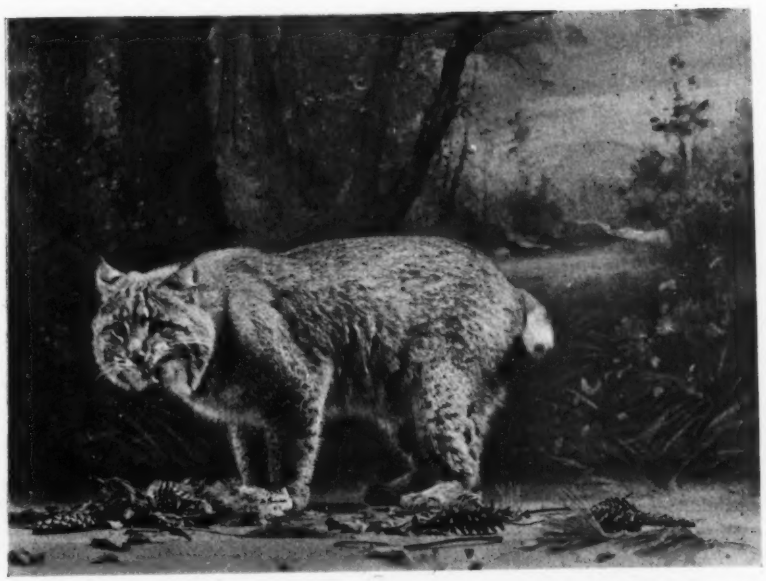

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sible, to get a photograph of him outside of the cage, I enquired if he was tame enough to be allowed his liberty in a room which I had had especially arranged for animal photography. "Well," said his owner, "there was a man who wished to make a closer acquaintance of him than the limits of the cage would permit. I arranged a meeting between them. The cat introduced himself without any preliminaries and after the interview my friend spent a week in the hospital. 'Wild Cats' is a sore subject with him now!" However, as my mind was made up for a wild cat picture, the bargain was soon closed and Rufus (that was the name I gave him) came to visit me.

For a week or more I did not attempt any pictures, but spent my spare time in getting acquainted with my subject.

At first he resented all advances, crouching low in the corner of his cage, growling and snarling when ever I came in sight. If I ventured too near he would rush to the bars with a savage spring, spitting and striking with his paw like a great house cat. Persistent kindness, however, had its effect, and before many days he became more tractable and we began to understand each other. He was an enormous specimen of his kind. The normal weight of an ordinary wild cat is about nineteen pounds. I have known of several that weighed twenty-five. Rufus, however, broke all previous records, for I found when I weighed him that he tipped the scales at thirty-three and a quarter pounds, live weight.

It is probable that, through lack of exercise, he had reached this extraordinary size; though he did not have the appearance of being over fat. Most of his time was spent in sleep, generally with his head on his paws, though sometimes lying at full length on his side. He never moved about much, except when very hungry, and unless disturbed or frightened never tried to escape.

Raw meat was his staple diet, but his favorite dish was English sparrows. One day I brought him a grouse from the market, and while he

was feasting upon it I secured this interesting set of pictures.

The first one represents him just as he took the bird, and shows how he mouthed it over, crushing all the bones before beginning to eat. The next picture gives one an idea of his savage voracity, as he is seen in the act of eating. The third depicts an interruption, and his sinister expression is shown as he looks up unwilling to brook any interference. In the last of the series he sits like an ordinary cat, washing his face and paws.

Some ten negatives were taken in as many minutes and from them these four were selected. They were taken with a nineteen-inch Goerz lens, with an exposure of 1/25 sec.; full aperture; F 7.7, on Cramer Crown plates. What became of the cat and how I managed to get these results, I will relate at some future time.

By W. Lyman Underwood. Suffolk Eng. Co.

Notes on Aristo Platino

FROM N. E. CONVENTION

THE negative for Aristo printing should be of average intensity and should print with moderate speed. The depth of printing is easily found by making a few varying prints and noticing the results of toning.

Washing should be thorough, as it is necessary to remove both the preservative in the paper and the silver which is not acted on by light. If the last is not removed the gold bath wastes itself on this useless silver, and the toning is incomplete. As the silver is soluble in the hypo, when the print fixes, the tone changes and the effect is spoiled. Six changes of water will be about right, and no better way of washing is yet known than that of transferring from one dish to another, one by one, gently by hand.

Most of the common troubles are from grease. This may come from many sources: from plumbing; the hands, especially if the hair is unconsciously rubbed; and a variety of sources. A very little grease will do the mischief, and its results are red spots which refuse to tone. Sometimes touches on the back by greasy fingers will transfer to face of next print.

To prevent this, we take about two ounces of saturated solution of sodium carbonate (sal soda) and put into two gallons of water. If the surface of the prints repels this alkaline wash-water, more alkali must be used till prints lie flat. Too much alkali softens paper, and sometimes causes blisters. Do not use alkaline wash-water unless necessary.

Very rarely the user finds black specks embedded in paper, removable only by a knife. This is a fault of the raw stock. Most black spots come from iron particles, and these usually have a little comet-like tail.

Iron may come as rust, from water pipes, etc., and may be avoided by using filtered water. A common filter on the ordinary faucet will pay for itself in a couple of weeks in the trouble and wasted expense which it saves. This applies to all photographic processes.

The great object in toning is to color the shadows, and this result must be looked for regardless of toning formulas. It should be understood that formulas are indicative, not imperative, and that no staid rules can ever be laid down, where quality of water, chemicals, etc., is so variable. For instance, a quick deposition of gold produces different color from a slow bath, because the layer of gold is physically different, and the results obtained govern the changes in formulas.

Toning should be complete in 5 to 8 minutes, and longer toning is not advisable. Short toning gives brilliancy. It is recommended to use common salt, about 30 grains, or a thimbleful, so that the toning in shadows will be thorough. The color should be seal or chocolate brown, even purple, but never blue, by transmitted light.

The principle of toning is to color shadows before high lights tone away, and a good sample print for experiment should have some high lights, like white draperies. We pour the stock gold solution into water, and add alkali (borax, carbonate, etc.) until red litmus turns blue in a minute or so; then put in a test print. Use light enough to judge color, not enough, however, that darkening from light shows in toning, where prints overlap. If the toning in high lights

is still ahead of shadows, use more alkali until right. The alkali acts as restrainer, and in excess will flatten the vigor of prints. If too much alkali is used, a few drops of acid, muriatic plus nitric, will neutralize alkali, and allow the gold to act. It should be remembered that borax is much weaker than carbonate alkali; therefore, much more is necessary than of carbonate.

The platinum-bath tones only in acid solution. It is therefore necessary to wash away alkaline excess, else the acid of the platinum bath is wasted in neutralizing the alkali left in paper fibre. Otherwise, the platinum may be precipitated from bath and wasted. If platinum bath is slow, test and see if trouble is not too much alkali, and acidify with phosphoric acid.

Speed of platinum bath is about 5 to 8 minutes. Quick baths make blacker tones. If tones are too blue, slow the bath; if too olive, platinum is needed.

If bronzed portions refuse to tone, use concentrated platinum solution, and these will color rapidly.

The prints must be washed thoroughly by hand several times before the hypo bath. Acid or alkaline hypo makes yellow spots, so washing is quite necessary.

Some people have put sodium sulphite in first wash-water, but there is no legitimate chemical reason for this. Yellow blotches on prints, it will be noted, are always on mounted ones, and must therefore be from decomposed paste. Avoid the use of cheap card stock, which contains sulphite from the paper pulp.

A CABIN. By RUDOLPH EICKEMEYER, JR. From "Down South." R. H. Russell

Drawing on Negatives

JOHN A. LORENZ

PORTRAIT. By JOHN A. LORENZ

WITH the great advance in the possibilities of photography that came with the doing away with glossy paper, and substituting that which gives the soft surface of the paper itself, chiefly platinum, came the necessity generally felt for a different treatment of the negative from the present style of retouching. Let anyone look at a photograph as usually retouched, and see how lacking it is in all that artists prize; how all the gradation is taken away and generally flattened out. Of course, the likeness has disappeared in the operation. Many photographers, especially those whose patrons are familiar with the work of artists, have felt this drawback, and as a remedy have taken to making the platinum-prints from unretouched negatives. This, although preferable, as it retains what the negative has, is also an extreme. (I will show why it is so later on.) Drawing on the negative is the only correct solution of these difficulties.

Over two years ago the writer saw his cherished plan for the realization of art methods in this very important branch of photography approaching fulfillment, and now takes the opportunity through the PHOTO ERA of suggesting the utility and beauty

of making a drawing on the negative instead of the present method of retouching.

Drawing on the negative not only saves the modeling, — it enhances its beauty by saving many delicate points that are indicated in the negative, but lost in the printing; it strengthens the character; it keeps the likeness; it gives distinction in gradation from the highest light to the deepest shadow. I take for granted it will be understood that in speaking of what may be done with negatives, I refer to those intelligently made, properly timed and developed, with an understanding of light and shade and perspective. There is no way to make a work of art from a worthless negative.

Let me lay it down as a principle that the negative itself suggests the line of treatment that ought to be followed; beautiful gradation is indicated in the negative; the high light and the modeling of the nose (the most prominent, but also the most varied feature of the human face, the resemblance being very rarely kept in photography) are most delicately and unerringly indicated to the trained eye; but the negative will not print in this way even with carbon, that gives more detail than any process ever devised for printing. Just here let me say that an operator should be judged not by what is obtained from his negatives, but by what the negatives are capable of producing.

To illustrate. Let the operator make two negatives as near exact duplicates as it is possible to make them. Let the first one be retouched in the usual manner, and the second treated as a drawing. The difference in the resulting prints will be very apparent. While the first will be generalized, and the likeness largely lost, the second is full of detail, and keeps all the character, — in short, carries out the operator's intention. Every feature can be studied separately like the living face before us. What the negative could not do, but could accurately indicate, has been done for it, and here we have what to all intents and purposes is a drawing from life, — a veritable work of art. Take a good steel engraving, — one of Cheney's or Marshall's, if you please, — and put it beside a photographic print made in this manner, and see how little the photograph suffers in the comparison in the matter of detail. In the effect of softness it is superior.

Now as to the inadequacy of the print from an unretouched negative. The theory of doing nothing to a negative for platinum printing is that it does not need it, which is to my mind

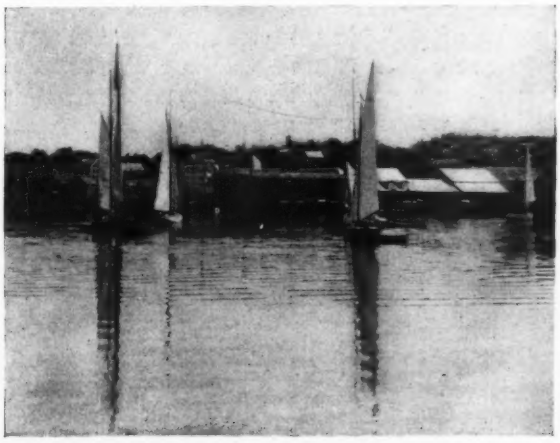
IN THE SUNSHINE. Suffolk Eng. Co.
By John A. Lorenz.

PORTRAIT. By JOHN A. LORENZ.

equivalent to saying, "do as little as you can to the work and make it go;" while my theory is this: with platinum the material itself helps me to get nearer to the steel engraving than any other material — and with less work. I am glad, instead of trying to see how little work will do, to see how far beyond the old system the new photography may be carried. Drawing on the negative for platinum prints is as necessary as for any other printing, if one intends to make a beautiful picture or a faithful likeness, and a photograph to be of value must be both.

Drawing on a negative requires the knowledge obtained through drawing from the cast, and life; it gives to the print that elusive quality that artists call feeling — a peculiar individuality that cannot be gainsaid — a look of flesh and life.

Mr. Eugene Torrey, a distinguished American artist of the French school, for years a salon exhibitor, was first attracted to my work by this very quality of drawing. Miss Eleanor Caldwell, a lecturer on art, a pupil of Benjamin Constant; Mr. Frederick Yates, one of the most successful and well-known portrait painters of London, honored by the Royal Academy and Salon; Miss F. E. Duvall, one of the brightest of the American artists now in Paris; Mr. A. W. Storm, teacher of drawing in Cooper Institute, New York City, and many other competent critics, have expressed their warm approval of the results of this method. The appreciation of such distinguished authorities, we hope, will have weight in advancing this reform and placing on a higher plane this great invention and beautiful art of Daguerre.



IN PORT. By Percy S. Thaxter.

Photography and Art

F. HOVEY ALLEN

(Address delivered before Photographers' Association of N. E.)

THE principal part of my talk this evening will concern composition and light. Composition is the art of arranging figures or objects so as to form a pleasing picture in graceful outlines. The first requisite in composition is that the story be well told, that the general form is artistic, that it be so arranged that light may fall upon the important features and be lost in all which are similar. The best general forms in composition are as simple as possible. Confused and complicated forms hide art.

In giving a few examples of composition I shall confine myself to three or four principal forms. In the first place, because they are the most palpable, and in the second place because they possess a decided character. One of the most common and easily distinguished is the pyramidal form. The geometrical forms are found to give order and regularity to an assemblage of figures, and without some appearance of geometrical order apparent to the eye, a group has produced but a confused effect in which one subject would be as strong and look as picturesque as another. The attention being distracted and scattered over the entire group, the power and force of it is lost.

Even the most uncultivated mind finds certain paintings, statues or buildings more attractive than others. Without understanding why, they say in plain terms, "These have head and tail," an expression indicating that something in the art with which these are produced appeals to their sight.

Pictures are made to have the effect of organic form by what is known as order in the grouping or in the posing. For this everyone recognizes the necessity.

Even in taking a photograph the most unskilled operator will try to so arrange a number of persons as not to leave them in a row like the members of a negro minstrel group. He will place the larger or more prominent in the centre or at the top of his group, thus giving it a head, the other on either side or below will provide, so to speak, the trunk or the feet. He will dispose the whole party in such a way that the contour of the group shall seem to have shape. He will suggest a pyramid, a circle, or an arch, as the case may be. The idea of producing these effects is suggested, no doubt, by the appearance of things in nature which we strive to imitate unconsciously.

In landscape the most common form of representation is that of an angle or triangle, following to a certain extent the lines of perspective by carrying the eye to a given point where the interest of the landscape culminates. All the lines from the foreground carry the eye to a given point, to rest at last upon the centre of expression. When figures are used, this triangle is simply set upon its feet, forming a pyramid. We all know that an arch or a curve is simply an angle rounded, and many compositions will become arched by the very nature of the component parts. The bottom may suggest a straight line, or may also suggest an oval formation.

Usually what may be termed as the head of the picture is near the centre of the arch, and the trunk is between that and the straight line which forms the feet. In this case

the feet represent the foundation on which the whole rests, and are made to appear like the ground that underlies all objects in nature, substantial and enduring.

In lighting a picture of this character the strongest illumination is naturally upon the head, becoming more solid and vigorous until, perhaps, losing itself in the ground amidst the shadows which purposely play upon it. Occasionally, as in the " La Belle Jardiniere," there are features which play around the feet of the principal figure, and these are often made to echo the general effect both in lght and in form. You will notice here that while the combination of three figures forms a pyramid, the two lower figures suggest a smaller pyramid, and the strong light which at first touches the face and shoulders of the Madonna finds its echo upon the Christchild, with its strong background of drapery heavily shaded and with comparatively little modeling. Were there but one figure in this group it would still bear the pyramidal form, but the base of the pyramid would be partially lost in the ground upon which it stands.

We notice the same characteristics in that most noble of all Madonnas executed by Raphael, " The Sistine." Above, in the upper compartment of the " Sistine Madonna," we feel very strongly the pyramidal effect of line and form, also the result of the strong light upon the face of the Madonna and the form of the Christchild. This gradually falls into the shadow until it covers the feet of St. Sixtus and Santa Barbara. The lesser and inverted pyramid leads the eye directly to the figures leaning upon the balustrade below us, so that we have here the double pyramid and the distinctly oval effect which, when analyzed, yields itself to the diamond as already suggested.

The circular form is also easily established where all the lines of the figure contribute to that suggestion. Such a work is the " Madonna Della Sedia," where the chief outlines at the bottom as well as at the top carry the eye in a semi-circle and cause the contour of the picture as a whole to appear circular.

Most all great paintings indicate artistic adjustment of color, but as this is impossible to the photographer we must concern ourselves with the disposition of light and shade, and this in most cases follows laws similar to those of composition, for which purpose to-night we will consider but two, — central point and massing.

When a picture is composed of light and half-light, the darks will have more force and point. But without the help of strong color to give it solidity it will be feeble and insipid.

When a picture is composed of dark and half-dark, the lights will be more brilliant. But they will be apt to look spotty for want of half-lights to spread and connect them. The picture is in danger of becoming heavy and uninteresting.

When a picture is composed of middle-tint, the dark and light portions have a better chance of coming into notice as giving character to the work. But the general effect is in danger of becoming flat and insipid.

Light and shade are capable of producing many results. But the three most important are relief, harmony, and breadth.

By relief the artist gives to his work the distinctness of nature.

The second is the result of union and the agreement of the different parts to live together.

Third, a general breadth, which necessarily attends extent and magnitude.

Too much relief produces a dry and hard effect. Too much softness and blending of the parts, a wooly and insipid character.

Too much breadth often produces flatness.

PICKING TIME. By Rudolph Eickemeyer, Jr.

From "Down South." R. H. Russell.

From "Down South." R. H. Russell.

Every part must be complete in itself, and contribute to the whole. Each part serves as a link or chain of communication to another part, which it may often explain. The asperities of two extremes may be softened, and connection or agreement may be secured.

Lights fall upon parts of surfaces nearest to the illuminating power, and may thence graduate through half tints to those parts which turn from the illuminating power and sink into shadow. The highest light is always opposite to the lowest depth. Shadows are modified by reflections, and neither the brightest light nor the deepest shadow should be upon the extreme outline of the picture.

Breadth of light and shadow may be secured by massing, or holding the lights in broad masses at one point and the shadows in broad masses at other points. Simple light and shadow has this advantage, that it is instantly comprehended, and the object of art is to a great extent accomplished by the simplest arrangement. Simplicity of light commands a more lasting attention, assists to produce strength and grandeur; it displays the charms of beauty and converts dignity upon its object. Simplicity of light and shadow requires that the light should come only from one source. Light, in nature, generally comes from above, except at the rising and setting of the sun, and this affords the first general guiding principle.

The second is derived from the circumstance that as objects recede from the eye or from the light, they become apparently darker, and technically are said to fall into half-tones. Human figures approximate in general form a cylinder or cone surmounted by a globe. The light should be thrown from the upper part, falling upon the draped parts which are of the least consequence. A light must graduate as it descends; falling upon the head the rest of the figure remains in half-tone. That side of the head towards the light receives the strongest impression, and the light should fall upon that part which affords the greatest breadth. On what we technically term a three-fourths view of the head the brightest light will fall upon the forehead, the cheek-bone and the point of the nose, whence it should graduate to the neck and chin. The brow receives light in proportion to its prominence. Under the brow and between the eye and nose will be the darkest shadow. The light of the forehead should fall down to form the oval of the cheek. A line of light will run down the line of the nose and glance upon the point of the upper and the fulness of the under lip, faintly touching the prominent part of the chin. The shadow upon the illuminated part of the face will comprise the orbit of the eye, graduating from the nose, relieved by the half lights on the upper and under lid, the brightness of which will depend upon the prominence of the eye-ball; the presence or absence of a smile is determined in the lower eye-lid. The retiring side of the head graduates into a shadow slightly relieved, the brightness of which depends, as in the other, upon its prominence, the heaviness of the lid, but must be subdued as compared with the nearest eye.

The strongest shadow will be under the nearest brow, between the eye and the nose, under the other brow, and under the nose. The retiring cheek will receive a reflected light at the outline.

The hair will be darkest close to the most brilliant light on the prominent part of the forehead and graduate to a shining light, and lose itself in the background.

Raphael's drawings are usually recognized by beautiful treatment of the hair. Every part can be traced to its root. In arranging the eye of

the sitter it is requisite that the darkest part of the iris be immediately under the eyelash, in the midst of which dark must be placed that spark of livid light which gives it life.

The red part of the upper lip will be dark, particularly on the retiring side. The under lip will graduate from half tones to the shadow at the meeting place of the upper and under. The whole will be softened into a general mass of shadow on that side of the face relieved by a faint light. The chin is rounded by half-tint shadows joining those on the receding side of the face. The ear catches a little light upon the prominent parts.

Should it be desired to give particular character, such as projecting brows or nose, it will be accomplished by increase of the shadow. If a peculiar flatness of the face is desired it is accomplished by diminishing the shadow effect.

If the head be seen in front, the same assimilation to the effect of a globe should be preserved, the principal light being on one side of the forehead, cheek, and nose, and graduating from thence diagonally to the other cheek and chin.

A profile will be made most intelligible by introducing the light behind the head, so as to throw the receding of the front of the forehead, eye, cheek, nose and chin, into a half tint. The principal lights will be on the upper part of the temples, the cheek bone, and the ear, and under the eyebrow close to the nose.

THE DECLARATION OF WAR. By F. R. Fraprie. Suffolk Eng. Co.

MULBERRY STREET. By F. R. FRAPRIE. Suffolk Eng. Co.

Street Pictures with a Folding Camera

F. R. FRAPRIE

THE authorities on snap-shot photography usually commence their instructions by advising the use of a fixed-focus camera. Many amateurs, however, wish to take snap shots with a folding camera, and do not realize that fully as good results can be obtained with such an instrument. Any of the ordinary types can be used, although for a reason to be mentioned later, one inclosed in a box is preferable to one of "Cycle" form. A tripod may be carried or not, as desired, although it will often be found useful. The fastest plates which can be procured should be used, for very short exposures must often be given.

One of the best fields for such work is the streets of a large city, and New York is especially fruitful in subjects. The pictures illustrating this article have been taken in New York at various times during the last three years.

The principal difficulty in street work is in judging the exposure. The conditions vary so much and so rapidly that exposure tables are of very little use. The best means of judging is the use of an exposure meter, and any of the various types on the market may be used. Some general rules, however, may be given, which will have to be varied to suit individual cases.

The ordinary city street taken in bright sunlight, with a distance of from thirty to fifty feet between the lens and the buildings, which must be on the sunny side of the street, may be taken as equal in actinic value to the average landscape. The correct exposure for this, from April to Oct-

ober, and from 9 to 3, has been found by the experience of many men to be 1-100 second, with stop 16. This value is confirmed by exposure meters and is given in the tables. Of course this is an average value, and would be rather near an over-exposure at noon in July, and pretty small for 9 A. M. in April. Still, it is the nearest approximation to correct exposure which can be stated for the time between the given limits.

The exposure must be lengthened outside of these limits until it reaches four times as much for midwinter noonday or an hour from sunrise or sunset in summer. For early spring and late autumn the exposure is about double the summer normal.

When it is a question of the shady side of the street, the exposure has to be greatly lengthened,—two, three or even four times the normal. When sun and shade are combined, expose for the shadows and develop for the high lights in normal developer. With under-exposures a diluted developer is necessary.

It is advisable to use the largest stop which will allow of the proper

GRACE CHURCH. By F. R. Fraprie.

MADISON SQUARE. By F. R. Fraprie.

definition. No. 16 is the smallest allowable and should be used only on fully lighted subjects. No. 8 is the most useful and, of course, requires only half the exposure of No. 16, while No. 4 can be used only with a good lens and careful focussing if sharpness is desired. On a misty day a large stop will aid in giving the impression of haziness.

A very useful thing for a street trip is a bag made of black cloth or rubber in which to carry the plate holders. This should be suspended from the shoulders by a strap and worn under the coat. The plate holders are thus effectually protected from light, and are not in the way as when carried in the rear of the camera or in a separate carrying case. When ready to start on a trip, it is a good idea to focus the camera carefully on some spot about thirty-five or forty feet distant, stop to 16, and insert a plate holder. If the camera is a "Cycle," it will not be safe to withdraw the slide until ready to make the exposure, as if the camera is carried far in this condition, the plate is sure to be fogged by leakage of light through the slit. If the camera, however, has a closed back, the slide can be withdrawn and put behind the ground glass, the door shut, and the plate is safe for a long time, provided the bellows does not leak. The shutter may be set or not, as desired. The manipulator of a bellows camera should be as well able to carry a

WALL ST. By F. R. FRAPRIE.

set shutter as the possessor of a kodak.

The picture of the City Hall was taken in March, about noon, exposure 1-25, 16 on a Carbutt Eclipse Jr., plate.

As a general rule, pictures taken in the streets can lay little claim to artistic excellence. The intense human interest, however, often makes up for this lack. In default of the purely artistic quality, attention must be paid to technical perfection, and such pictures should have sharp definition and absence of motion. The camera should be kept as nearly level as possible, lest the buildings lean too much, a fault from which hand-camera pictures are rarely entirely free.

Photography in the street has its dangers from careless teamsters or irate pedestrians, but it has its fascinations, and a few pictures of city life will add to any collection.

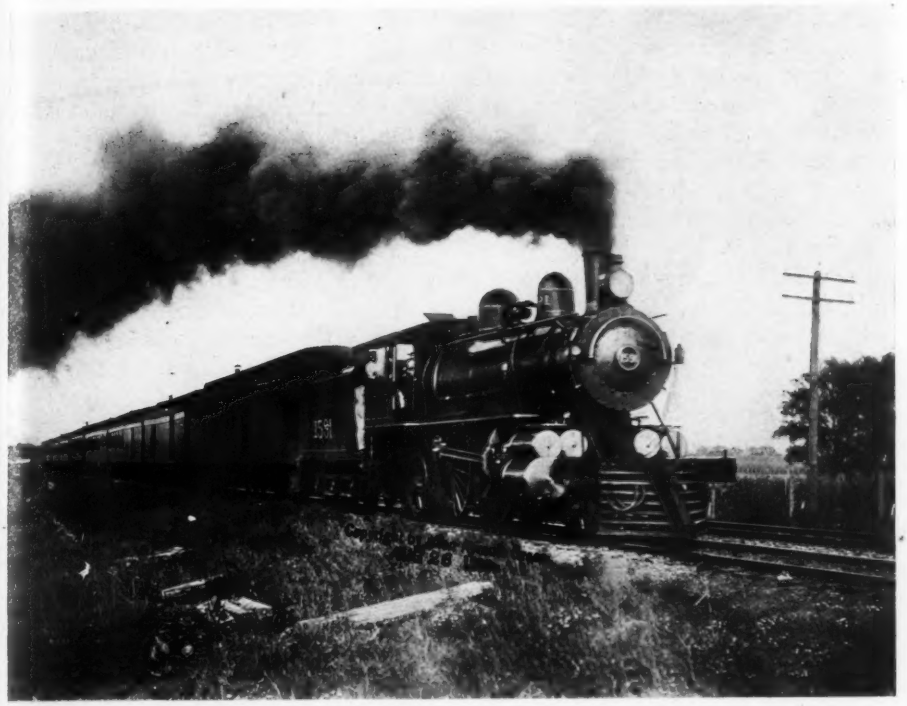
The pictures of Printing House Square and Wall Street were taken on the day in April, 1898, on which war was declared with Spain.

The conditions were trying, as the light was poor and the air hazy, so that the exposure in each case was 1-10, 16, on Cramer Crown plates, about the limit of a hand exposure on account of the likelihood of vibration in the camera. Notwithstanding the relatively long exposure, there is no perceptible evidence of motion in the pedestrians, owing to the distance at which they were taken. The picture of Printing House Square shows the crowds before the newspaper offices at the moment when the declaration of war was bulletined.

Madison Square and Grace Church were also taken in April, on a clear, bright day towards noon and received the normal exposure 1-100, 16 on a Crown plate. The group of peddlers in Mulberry Street, a characteristic bit of this crowded part of the Italian quarter, was taken on an intensely hot bright day in July at eleven A. M., and would probably have been much over-exposed with the normal exposure. So stop 32 was used with 1-100 second exposure, and a perfect negative was the result.

CITY HALL. By F. R. FRAPRIE.

THE DAY'S WORK DONE. By RUDOLPH EICKEMEYER, JR. From "Down South." R. H. Russell



THE DENVER FLYER. By ALLEN A. GREEN. Suffolk Eng. Co.

How the "Flyer" Took Its Own Picture

ALLEN AYRAULT GREEN

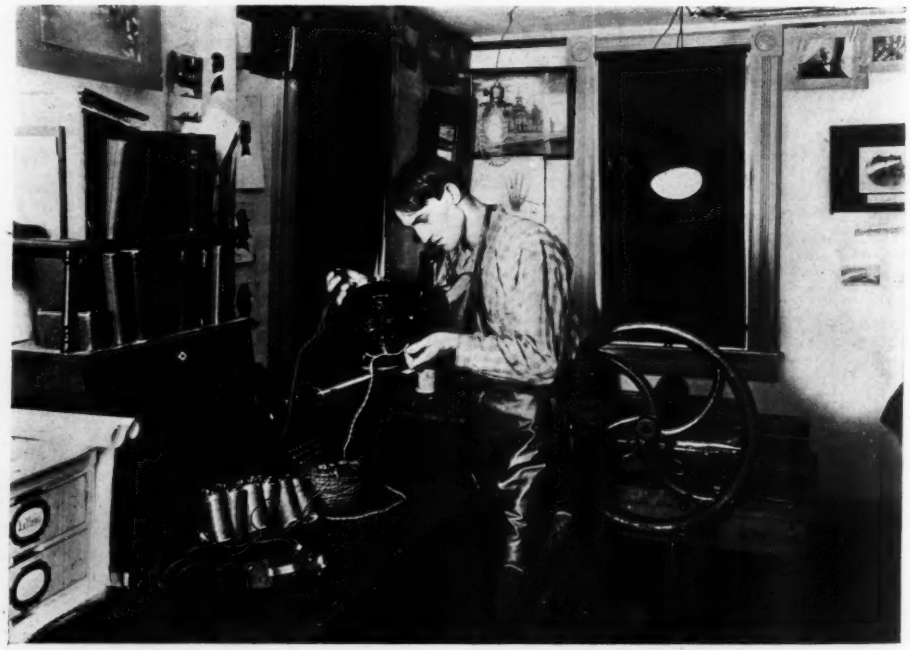
ABOUT a year ago, the author, then a student of the University of Chicago, was called upon to photograph the Denver Flyer, one of the fastest trains in the world, while running at full speed. Thinking this was a simple task, he set to work with his regular camera, but to his regret the first few pictures were utter failures, and having travelled about one hundred and fifty miles for each exposure, consuming a full day's time, the artist was determined to accomplish what he had undertaken if it took a life-time. He then proceeded to his laboratory where he attempted to ascertain the cause of his failures and tried to overcome them, and for those unaccustomed to the speed of trains and shutters, these notes are furnished.

Now, assuming the speed of the train to be 60 miles per hour, we can easily see that 5,280 feet would be covered in one minute, or 88 feet in one second; hence, with a shutter working at 1-100 part of a second, which is the speed of the best cameras, the train would move about 10.6 feet during the interval of exposure, making a blur on the plate. Here was a most discouraging proposition, and he immediately set out with renewed vigor and in a few months succeeded in devising a shutter which worked at a speed of 1-1000 of a second with ease. Now it is plain

that this speed was ten times as fast as the former speed, and allowed the train to move only a fraction over one inch, which would give quite a sharp picture, and on decreasing the angle at which the camera was set, the movement on the plate was constantly reduced; but, alas! his troubles had not ceased; how could the thought of pressing the bulb of the camera at the proper time, proceed from the brain and be transformed into voluntary action in time to catch the train on the centre of the plate, while moving 88 feet in one second.

To be sure one could figure in advance the distance the train would move while this operation was going on, and subtract that distance from the point on the rail desired, but this also failed, as our muscles do not always respond to the nervous impulse with the same activity, and again the train goes by, perhaps saying to itself, "I wonder if he got it this time?"

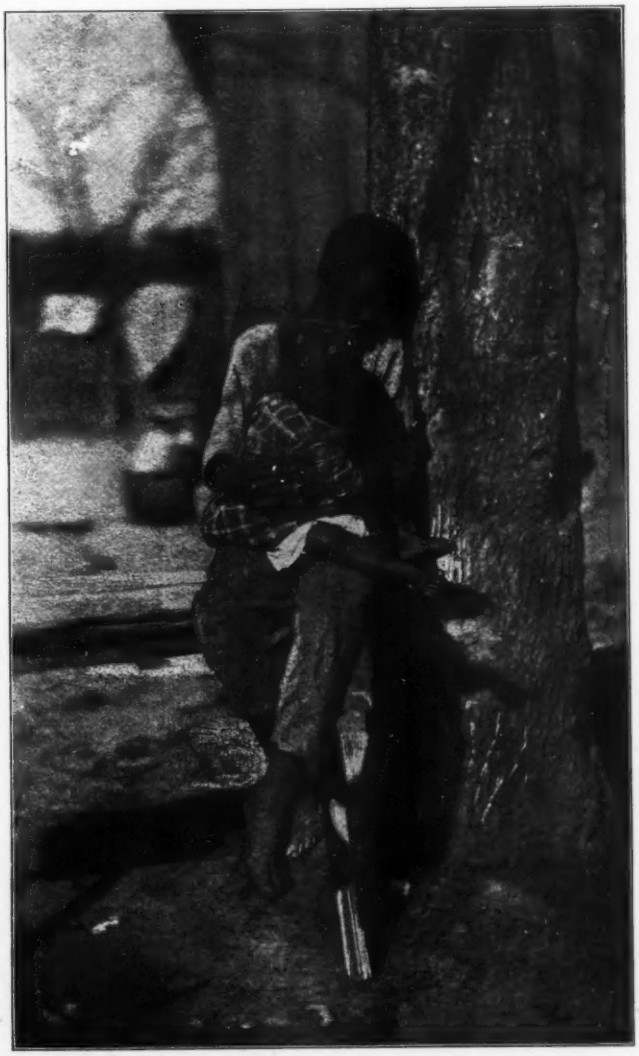
After repeating this several times, merely trusting to luck, and meeting with only partial success, he decided to apply electricity to the scheme, and on devoting a week to the work in his laboratory, Mr. Green completed a machine which was simple yet very efficient. The device comprised an electric switch which, when connected to the rail, closed the circuit on being struck by the engine. This switch communicated through a metallic circuit, to a set of dry cells and thence to a shutter release. This shutter release consisted of a pair of low-resistance coils, which, on closing the circuit, attracted the armature, it in turn communicating with a series of levers so constructed as to minimize the resistance of the stout spring it was to release. Now we will assume that the camera is set up and focused on the track, good judgment being used as to the length of the train, and the switch put in place about six feet behind the spot where we wanted the front of the engine to appear on the



THE APPARATUS. By ALLEN A. GREEN. Suffolk Eng. Co.

plate. This six feet was allowed on account of the train moving that distance during the interval occupied by the electricity travelling the complete circuit, and releasing the shutter. One with little knowledge of electricity can readily see, when the engine strikes the switch it closes the circuit, and instantly this communicates with the high-speed shutter, and the picture is correctly registered on the centre of the plate.

Thus the Flyer took its own picture while running at full speed, and it may seem odd, yet it is true, that a railroad locomotive has at last joined the great army of amateur photographers, and not being contented to carry a snap shot on her run, and photograph scenery along the line, has deliberately taken her own picture, securing a better one than the photographer who had so persistently tried to attain the same result.



From "Down South." R. H. Russell.

MINDING "BUDDER." By RUDOLPH EICKEMEYER, JR.

JESUS AND MARY. FROM THE PASSION PLAY. Graves Eng. Co.

A NOVEMBER DAY. By CHESTER F. STYLES. Graves Eng. Co.

The Zero Photographic Plate

PROF. FRANCIS E. NIPHER

THE words positive and negative imply, as a necessary consequence, a zero condition between them. This idea has not, however, been applied to photographic plates, apparently, because the positive is usually developed on a different plate from the negative, either by contact printing or by a camera exposure of a plate to be developed to one already developed, and fixed.

It is, however, very evident that what is called over-exposure, in a plate to be developed in the dark room, is an approach to a zero condition, in which nothing will develop on the plate. A still greater exposure will cause the picture to reverse, and develop as a positive. While a poor positive can be developed in the dark room, just as a poor negative can be developed in the light, the positive is best developed in the light.

The light of two Rochester or Argand burners with porcelain shades, and with the bath in a position of strongest illumination between them, is a very satisfactory arrangement. The plate should be a fast plate. I have used the Cramer Crown plate. The best developer for positives thus far found is the hydrochinon developer, as given in every box of Cramer plates. During the developing it should be kept cool, by ice if necessary, and the developer should be diluted with three or four times its volume of water, so that the picture will come out very slowly. With a No. 8 stop, and a bright summer sun, fair results can be obtained by an exposure of two minutes, if the object is a landscape. The exposure may

be as much longer as may be desired. Four minutes gives the most superb results, and an exposure of eight hours has been just as successfully used. There is no fear of over-exposure in this method.

In transferring the plate from the holder to the developing bath, one may be very careless about exposing to light. The door of the dark room may open into a room lighted by daylight, and the lamp-light does not harm the plate appreciably. If the camera exposure has been short, such exposure to lamp-light is in fact an advantage. It carries the plate further from the zero condition. It corrects for under-exposure. The same result may be secured by turning the camera on the sky for fifteen to thirty seconds, after the camera exposure has been made, and before the shutter has been closed. The direct light of the sun shining into the bath causes the plate to darken too quickly, but when covered by a yellow glass such illumination will yield good results.

The condition of zero plate may be understood from the following considerations.

Instead of a camera exposure, suppose a plate to be exposed in a printing frame, as in making a transparency. Replace the negative by a black card having holes punched through it. Let the source of light be a single incandescent lamp, and assume that it be placed directly over the plate in a room otherwise dark. Expose the plate at any distance from the lamp, and for any time, long enough to produce a developable effect. Now develop the plate in a bath placed where the printing frame had been, and suppose the lamp to be lifted to a great height, so that the bath is in a dark room. The picture will develop as a negative. If the lamp be brought nearer, the picture will fog. A nearer point may be found for the lamp such that nothing will develop on the plate. If the lamp is taken further away than this, the plate will develop as a negative, which will improve as the lamp is further removed. If the lamp is brought nearer, the picture will develope as a positive. This picture will have a maximum of excellence for some definite position of the lamp, nearer than that yielding a zero plate.

If the exposure be made greater, either by taking the printing frame nearer the lamp, or by giving it a longer time, the plate must be developed in a darker room than before in order to get a zero plate, and vice versa. In making such determinations, it has been found advantageous to cut a plate in two, exposing the parts at different distances from the lamp. The times of exposure are so adjusted by repeated trial, that when the two plates are developed in a common bath, they give a zero result. The bath may be at either point of exposure, or at any other distance. The determination of this mathematical relation is, however, a work of very serious magnitude.

The matter of greatest importance at present is to shorten the time of exposure in the camera, so that this method can be used in the two long eclipses which occur during the next two years. This subject is considered in a paper just about to be published in the Transactions of the Academy of Science of St. Louis. It is evident, if this method can be made to yield sharp results with camera exposures as short as those now used in taking negatives, that great things may be hoped from it. By exposing a plate during the whole time of totality, we may hope to get details not attainable by the negative process. Any person who can contribute to this result will render a great service to science. There is good reason to believe that this result may be attained.

London Letter

BY PERCY LUND

FROM the transactions of the London Clubs I observe that one or two gentlemen have recently published methods of very rapid development. Mr. Welford, for example, was very successful on one occasion in demonstrating the development of a negative in about fifteen seconds, the developer being metol, I believe; while just recently Mr. Henderson accomplished a similar result, but with a lantern plate, in as short a time as five seconds. These marvellously rapid performances have special interest to the experimentalist; and in trade work, involving the production of a large number of negatives under precisely similar conditions, the process will doubtless be found very useful.

But the amateur must not allow his usual slower and surer course to be interfered with by these lightning methods. They are not suitable for varied exposures, nor for the irregular conditions unavoidable where development is only occasionally carried on.

For the benefit of the experimenter, however, I give the formula by which Mr. Henderson obtained a lantern slide of full density in five seconds.

No. 1.

Hydrochinon	20 grains
Metol	20 "
Adurol	40 "
Sodium Sulphite	480 "
Water	8 ozs.

No. 2.

Potassium Bromide	10 grains.
Sodium hydrate	120 "
Water	8 ozs.

Equal parts of Nos. 1 and 2 were employed. Naturally, with such a powerful solution, one must time exposure with the greatest accuracy.

Having introduced the subject of quick development, I am disposed to dwell for a minute or two upon another aspect of the question. Putting on one side the above phenomenal records in development, many amateurs make a great mistake in using their developing solutions in too concentrated a state, and in attempting to obtain a perfect negative in a very short time. To this error of procedure, which is done as a regular thing, the prevalence of hard prints, the kind called "soot and whitewash," is directly attributable.

It is, of course, possible to obtain a negative possessing its full share of half-tone by concentrated solutions and rapid development, but very much more difficult than by taking a dilute developer and a little longer time over the performance. I find, in practice, that one can, with advantage, dilute the developer much more generously than prescribed in the regular formula, and that by so doing the image does not flash up as soon as the plate is immersed; there is at the same time less risk of producing marks on account of uneven flow, and time is afforded for a careful examination of the image in order to obtain a negative in which there is no absolutely black shadow, nor yet any absolutely white sky. From negative processes it is a very short step to those of printing. I have noticed that albumen paper is once more coming into general use, and when one considers the frequent trouble with gelatine-chloride it is not at all surprising. One of the chief things in albumen paper is to make it so that it will keep for a reasonable time, for it is exceedingly troublesome to be frequently floating a single sheet or one or two sheets upon the silver bath. The following formula, which must be credited to

a German photographer, will be useful to those who wish their sensitized paper to keep for three or four weeks.

The silver paper is allowed to float for two or three minutes on a bath composed of

Water	1 litre.
Gum Arabic	30 grms.
Hydrochloric acid	20 ccm.
Tartaric acid	20 grms.
Citric acid	20 "

and then dried. If only a medium durability is desired, the following silver bath may simply be used:

Water	120 ccm.
Silver nitrate	10 grms.
Citric acid	10 "
Alcohol	10 ccm.

The floating must last from two to three minutes. Prints on such paper must be thoroughly washed before toning, for which a soda bath must be used.

Fresh Photographic events of any importance are few and far between just at present, but with the end of this month comes the opening of our two great exhibitions, the "Salon" and the "Royal," and these affairs practically inaugurate the winter season, and bring a large number of photographers together from all parts, so that if there is anything new, everybody soon gets to hear of it. The Royal Photographic Society's Exhibition will be a more important event than usual this year, now that the spacious new gallery in Regent Street has been secured for the purpose, instead of the cramped room in Pall Mall. The photographs will now be subdivided into several sections; as, for example, scientific, pictorial and topographical work, and this will in all likelihood increase the number of exhibits and bring within the doors a larger concourse of people. About these exhibitions, however, I shall have more to say in my next letter.

A new form of camera which has aroused much interest here is the "Panoram Kodak." This neat little instrument is on the lines of the larger cameras, carrying a semicircular film and having a lens in a socket, so that at the time of exposure it rotates through the arc of a circle. The larger panoramic cameras cost some £20 or £30, and the films come in at about 15 shillings for each exposure, so that they could only be used by great enthusiasts or for special scientific purposes. Colonel Stewart did a fine view of St. Peter's at Rome with one of these cameras and also several splendid panoramas in the Alps. The small instrument recently put upon the market costs but fifty shillings, and in a modest way does capital work. It resembles an ordinary reservoir hand camera, except that you hold it the broad way. The shutter has two speeds, and when you press the button, hey, presto, the lens sweeps round like the arm of a crane. Celluloid films are used — the ordinary daylight spools. The pictures measure about seven inches by two and have a decidedly pleasing appearance, especially in the case of broad landscapes.

Autumn, or the fall, as you term it, is with us. And for out-door-work, that is to say, pure landscape, it is a much better season than during the blazing suns of June and July. This year, the autumn has been exceptionally fine, and there have been many beautiful calm clear days, eminently suited for work with the camera. I hope you are equally fortunate over the water.

The Cape Ann Camera Club, Gloucester, Mass., desires to correspond with Secretaries of Camera Clubs, with the idea of exchanging, for examination only, a few mounted prints per month, so that the manner of work of clubs in general may be known, and, in fact, establish a print interchange.

H. W. SPOONER,
Secretary, Gloucester, Mass.

The Crucible

The Anilin Co. of Germany announce a new reducer called "Agfa" reducer, of similar name to their intensifier. It is in powder form and comes in a neat jar holding 100 grams (4 ounces), and is fitted with glass stopper and screw-top cap. This stopper is ingeniously made, so that on inversion it forms a measure for the powder, which is made up into a solution for use by adding one part of solid to ten parts of water.

The attention of our readers is called to the advertisement of the G. Cramer Dry Plate Co., of St. Louis, who are making a new departure in plate manufacture by dating their plate boxes with a time limit. They do not guarantee Crowns or Banners of earlier emulsion than 13,180, or Isochromatics further back than 3916. This is a step in the right direction and should be welcomed by all users of these plates. While plates will actually keep for many years, snap and brilliancy can only be expected on the fresh ones, and isochromatics of course are more subject to decomposition than the others.

Pyrol is a name given by J. Hauff & Company to a modification of pyrogallic acid, in which the bulk is reduced by the heavy crystals, as it occupies but one-sixteenth the bulk of the feathery ones. No change in formulas is necessary in using this new form, and the name is logically correct and much better than pyrogallic acid, as it is not an acid at all.

The Bausch and Lomb Optical Co., of Rochester, N. Y., are circulating a pamphlet which announces a new telephoto objective which may be fitted to an ordinary hand camera. With the ordinary extension of bellows, the new attachment will give a magnification of 2 1-2 diameters. This telephoto is easily attached; the lens is removed from the front board, the telephoto screws into its place, and the lens is then screwed in the front of the telephoto. Write to the company, mentioning the PHOTO ERA, and they will forward a circular.

A process of rapid multiplication of written matter is being worked out by aid of the X-rays. A first copy is made on paper, using for the characters an ink not transparent to the rays. This is put on a package of bromide paper and the whole placed under a Crookes tube, generating X-rays. The rays blacken the bromide paper where the ink does not protect it, and in a few seconds the whole package is ready for development.

We have received from the Camera Chemical Club of Denver prints and samples of their two Platinum papers, Artisti and Perfecter. Artisti is a medium priced paper made in two grades, rough and smooth, on light-weight stock, and is especially suited for landscape work. Perfecter is a higher priced paper, also made in two grades on heavy stock and is especially adapted for artistic effects and portraits. Both grades give beautiful velvety blacks with a fine rendering of detail. These papers are coated in the dry atmosphere of Denver, which is unequaled for the production of all non-emulsion papers, and are made by the Kirkland-Wallace process. A sample package of either grade, with developer, may be had from the manufacturers by remitting twenty-five cents. Mention this notice.

The fourth issue of the catalogue of Voigtlaender and Son, relating to Collinear Lenses, Telephoto Lenses, and Porro Prism Binoculars, is at hand and contains much useful information. The Porro Prism Binoculars deserve special mention as types of highest perfection in the new styles of compact field glasses, and are made in series from magnifications of three to twelve diameters. The use of the Collinears in improving the values of the Kodaks and other cameras which may be fitted with such high grade lenses, is taken up in detail and prices set forth for such fitting.

The Standard Chemical Co., of Philadelphia, Pa., is advertising a new combination, the "Celeritas Developing Powders," for plates and films and Velox papers. They are sold in boxes of six powders, at .35 (by mail .40), and a sample package will be mailed for four two cent stamps, with a mention of the PHOTO ERA.

B. French & Co., the agents for the Euryscope Lenses, call attention to the list of workers in the photographers' ranks who are users of these reliable and well established lenses. The list may be seen by reference to our advertising pages.

John Bradley, of Bradley platinum fame, announces a new paper for gaslight printing, of which particulars will be given later. In the meanwhile the sale of Bradley platinum is increasing and we are favored with some sample prints which show rich tones from the deepest black to purest white. If you cannot obtain the paper from your local dealer, write Mr. Bradley, 47 No. 13th Street, Philadelphia, mentioning the PHOTO ERA.

Photography and Science

At the Heidelberg Observatory, in Germany, three asteroids or minor planets were discovered in one night by photography. Astronomer Wolf, who announces the discovery, states that this beats the record.

Prof. Wm. R. Brooks, of Geneva, N. Y., has been making experiments on the light of the planet Venus, and has succeeded in photographing by its light.

Mr. G. W. Ritchie, of Chicago University Observatory, is perfecting some ray filter experiments on photography of the stars with a visual observing telescope. His device is said to be a ray filter working in contact with the plate. This stops all rays but the ones passed by the filter, which, being monochromatic, have but one plane of focus. Thus sharp images would be gained from non-photographic telescopes by sacrificing a little time of exposure.

Mr. A. C. Scott, of the R. I. College of Mechanical Arts, has so perfected photo micrography that he can take instantaneous photographs of minute objects. He uses an arc light of 4000 candle power, and a parabolic reflector, making exposures of 1-40 of a second.

The results of photographic and microscopic investigations on the crystalline changes in metals has been submitted to the Royal Society of Great Britain by Prof. Ewing and Mr. Rosenbain. They have noticed that sheet lead etched with dilute nitric acid shows crystalline structure, and marked areas were etched and photographed through low-power microscopes. If the cast lead was strained by compression, the original large crystals penetrate one another. A piece of lead under strain shows constant changes, and sometimes one crystal would grow even up to one hundred fold at its neighbor's expense. The conclusions are, that action begins at 15° C, and is more and more pronounced up to melting point. This subject has much practical value, and may be utliized in testing car wheels and axles. These are known to grow crystalline and brittle with continuous use, and should then be discarded.

The Actien Gessellschaft fur Anilin Fabrikation were one of the fortunate recipients of gold medals, from the Paris Exposition, for their superb exhibition of photographic developers and preparations.

" Les Nouvelles Photographeques " points out that the camera may be used as a telescope by adding a pocket eyepiece that may be adjusted in a sheet of cardboard, which is put in place of the ground glass.

In Cleveland, O., they are taking steps to have the dead bodies deposited in the morgue photographed for possible future indentification.

Kaiser Wilhelm of Germany is experimenting with official photographers on the possibility of photography through fog or mist, for use in military or naval operations.

The Paris Exposition has awarded to Mr. J. Wesley Swan, the official photographer of the Grand Trunk Railway System, a gold medal for a series of 8 x 10 and 11 x 14 negatives illustrating the White Mountains, Montreal and Quebec, Niagara and the Muskoka district. The negatives were made on Standard plates, from the well-known factory at Lewiston, Me. Mr. Swan has recently opened a photo supply house in Montreal, and is the Canadian agent for the Standard plates and Uko papers.

The furniture dealers who make up sample photographs for display and catalogues have their samples photographed before varnishing. This gives the most contrasty effect and the grain of the wood is excellent.

Many photographers,—among them Mr. Will Armstrong, of the Conly Studio, Boston,—favor metol-hydroquinone as a developer because the color values are rendered correctly, and also for its easy retouching, the color matching the retouching lead.

Curtis and Cameron, of Boston, received an award at Paris for their exhibit of Copley Prints.

Mr. Henry E. Dixey in his character of Francois, in Langdon Mitchells dramatization of the " Adventures of Francois," has been photographed in a remarkable series of poses, illustrating the control a skilful actor has over the medium of facial expression.

By the aid of an English apparatus blueprinting can be done by electric light. It consists of a large cylinder of glass around which the tracings and the blue print paper are wrapped. They are held on the outside by a sheet of canvas. An enclosed arc light is lowered into the cylinder at any desired rate of speed, with the help of an escapement wheel and pendulum. A glass cylinder 9 feet three inches high and 2 feet 9 inches in diameter is in use at the Elswick shipyards.

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PROVIDENCE CAMERA CLUB, Providence, R. I.
VALLEY CAMERA CLUB, Phœnix, R. I.

VOL. V. NOVEMBER, 1900. No. 5.

November.

Now goes the golden autumn far away,
Now nearer comes the winter to my door;
And thus doth Nature working evermore
Create new life from changes and decay.

At last we have the satisfaction of reading a number of "Camera Notes" that is comparatively free from self-adulation. The editor is so busy reading the riot act and imputing false motives to others that he has forgotten to pat himself on the back in this issue.

Philadelphia Salon. The Third Photographic Salon was opened at the Pennsylvania Academy of Fine Arts Philadelphia, October 21st. "Its purpose is to exhibit that class of work only in which there is distinct evidence of individual artistic feeling and execution." Two hundred and four pictures are hung, out of a total of nearly one thousand submitted, and the general feeling, so far as we can get at it, seems to be that the jury of selection have applied the rod mercilessly. We shall furnish our readers with an extended criticism of the salon in our next issue.

London Salon. The Salon and exhibit of the Royal Society recently held in London are of special interest to us on account of the American contributions. This work is described as "most daring" by our English contemporaries, as in general it does not resemble the English schools. The bulk of the English exhibits seem to be pictorial landscapes, while the American workers seem to bend their energies towards the portrait school. An interesting exhibit of the New School of American Photography, and of the work of F. Holland Day, is now being separately exhibited at his rooms in Russell Square, London, where hundreds of visitors are entertained.

Pacific Coast Salon. It is with great pleasure that we announce the institution of a photographic salon on the Pacific coast. The California Camera Club, which has joined forces with the Mark Hopkins Institute of Art, is to hold an exhibition from Thursday, Jan. 17, 1901, for two weeks, in the rooms of the Institute in San Francisco.

The PHOTO ERA urges that the eastern amateurs give support to the enterprise by contributions of their work. The Mark Hopkins Institute offers a first and second certificate of merit in the different classes as rec-

ommended by a jury of selection appointed by the Board of Directors.

In addition to these prizes, our enterprising contemporary on the Pacific coast, "Camera Craft," offers a first and second medal in each of the classes. All communications must be addressed to the executive committee San Francisco Photographic Salon.

Abolition of Dark Room. The passing of the dark room is an event which would be welcomed by all, and numerous appliances, such as Odcoz, the Portable Dark Room, the curious Nodark cameras, etc., show plainly the way the wind is blowing. But the problem seems to be approaching its solution in the direction of "reversal," a subject which has received in the past some attention, especially in England. We refer to the phenomena of positives produced directly in the developer, where a negative was expected. At the Harvard Observatory it has been found that light admitted to the dark room, towards the end of development, will sometimes cause reversal, and experiments abroad have long been successful in reversal, when certain organic substances are purposely added to the developer and proper exposures are made.

Prof. Francis E. Nipher of Washington University, St. Louis, Mo., has made this problem a study and has discovered that under proper conditions, the reversal may be produced by aid of light at will. His experiments on this subject are described by him in the present number. All such experimenting should be encouraged as much as possible, and not scoffed at as some of our American contemporaries are inclined to do. All such work, however imperfect, which leads towards the abolition of the dark room, is worthy of encouragement. We firmly believe that some day a photographic process will be invented in which the camera image is produced in full vigor on the plate without even the aid of a developer.

American Journal of Photography. We are happy to announce in this issue, the absorption by the PHOTO ERA of the "American Journal of Photography" of Philadelphia, a photographic periodical of long standing and of unquestioned prestige in the photographic world.

The Journal was first published in its present form by Thos. H. McCollin of Philadelphia, in 1886, under the editorship of John Bartlett. Previous to this, photographic journals were almost unknown in this country. It was devoted exclusively to professional interests, or in the interests of some progressive concerns, and its timely articles on current topics excited praise and admiration both here and abroad. Such leading men as Dr. Emerson and H. P. Robinson of our neighbors beyond the sea were attracted by its new departure, and their laudatory letters did much to establish its reputation.

Illness forced Mr. Bartlett to retire from the editorial chair in 1890, and the work continued under direction of Mr. Sachse. Again in 1897 Mr. Bartlett resumed his work, changing the scope of the magazine and subordinating the scientific to the purely artistic element.

In 1899 Mr. McCollin was forced to dispose of the magazine by reason of financial embarrassment, and Mr. Austin C. Leeds became the owner, until the present arrangements were concluded.

Philadelphia has long been identified with the interests of photography, and the establishment of the annual salon gives this city a national photographic reputation. Among the workers in this city are those whose names are familiar to all, and in manufacturers of supplies for photography, Philadelphia is second only to Rochester.

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